The
Kinematograph & Lantern Weekly.

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The Fire Peril—and the Newspaper Peril.

The accident at Gale's Picture Palace, Stratford, is another instance of a relatively trivial mishap with results which might easily have been very serious indeed. It is hardly necessary to point out that the head-line adopted by the majority of the London papers "Kinematograph Fire" is quite inaccurate; as in the case of seventy-five per cent. of the accidents which have occurred during the history of the Trade, the danger arose not from fire, but from the panic of the audience, which led to a desperate rush for the door and a serious crush. It may be said that inasmuch as the kinematograph is to blame for the panic, any fatalities which occur in cases of this sort must be laid at its door, but admitting that there is something to be said from this point of view—and more in this case, perhaps, than in most others—it has still to be explained why, on becoming aware of the slightest mishaps in the kinematograph box people lose their heads and rush for the doors, when in the case of a really more serious outbreak in a theatre they would consent to leave the place in a cool and orderly manner.

The answer to that question may be expressed in the two words "Yellow Journalism." Every trivial breakdown in connection with a kinematograph show for years past has been seized upon and a long account of the accident with the facts distorted and coloured beyond recognition, dished up under the title, "Another Kinematograph Disaster," or something equally striking and equally untrue. Can it be wondered at that the public, remembering these "scare heads," should get nervous when it sees that something has gone wrong in the box? Members of the trade know that with the now practically universal iron box, there is no danger from even the most serious film fire. At the very worst the box could be closed up and the films left to burn out without an atom of danger, while in nine cases out of ten the fire can be put out with the greatest ease either before or after it reaches the spool. Members of the public have been told this often enough, but they cannot be expected to remember it when the Press of the country joins in filling them with the idea that a living picture projector is for deadliness about on a par with the most formidable bomb ever made.

As it happened the Stratford accident occurred at a period when, owing to the holidays, news of an interesting character was very scarce and the temptation to make a spicy article of the affair was too strong, even for such papers as *The Telegraph* and *Daily News*, which are ordinarily above "yellow" methods and not slow to deplore them in others. Among the most extraordinary features of the case were the "interviews" published in certain of the less reputable papers with Mr. Gale, the proprietor of the show. Mr. Gale assures us that nine-tenths of the remarks printed as if made by him are entirely false, and some give an impression ridiculously wide of the mark—accounts of blazing staircases, etc., being general, whereas there was actually no fire damage at all. One paper has also a circumstantial account of a little girl being seriously burned on the cheek, the truth being that the burn in question was caused by a cigar held in the hand of one of the audience.

Mr. Gale also assured us that the accounts of the panic were greatly exaggerated. The people were undoubtedly frightened but they were skilfully handled and the majority passed out without difficulty. An interesting light is cast on the alleged terror of the audience by the fact that a great number were again present at Monday's performance when a record attendance for the day was enjoyed and people turned away for the first time!

In connection with the treatment accorded the affair by the press, several members of the trade have drawn our attention to a page in Monday's *Daily Mirror* made up of illustrations of the building, a large sized photo of Mr. Walter Reynolds, L.C.C., and, wonder of wonders! —a picture of an old friend we thought never to see again — the Barrasford — Faulkner's water-fall fire quencher!! Members of the trade, whether they like it or not, have not protested at Mr. Walter Reynold's amiable habit of assuming the role of Sir Oracle to newspaper reporters when one circumstance or another brings forward the question of the kinematograph fire danger. They may think that there are men in their own ranks who, with over 10 years experience of the trade, are better qualified to point out the best means of meeting the danger, but they have always recognised that Mr. Reynolds is honestly striving after the safety of the public, and recently they co-operated with him to that end in a most striking manner.

They are, therefore, entitled to ask whether Mr. Reynolds agreed to and approved the publication of a photo of the hopelessly discredited Barrasford apparatus, side by side with his own photo, as if he still put it forward as the best means of dealing with film fires? They are also entitled to ask if the interview published by one paper, in which he appears to suggest as much, really expresses his views. For ourselves we cannot conceive that Mr. Reynolds after the Hippodrome demonstration, when the Barrasford device was the only one which failed entirely, can still intend to suggest its compulsory adoption, all the more since he was a member of the committee which recommended a safety

EDISON FILMS

Commencing with the

NEW YEAR

the Price of all Films will be REDUCED to

4D. per foot net

Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.

The Tale the Ticker Told

A white heat incident of a Stock Exchange Panic, eliciting a story remarkable for its mad speculation, intense passion, reckless revenge, love, hate, and delirium.

No. 6402. **Code "Vendredi."** **Length 870 feet.**

The Angel Child

To deceive her suitors in regard to her age, a matrimonially inclined widow dresses her daughter in youthful attire, but the "Angel Child" plays havoc with the courtings until Billy Goodfellow comes along to win "Mamma." The child then sees her chance—she appears properly attired with lengthened skirts, and cuts "Mamma" out by winning Billy for herself.

No. 6403. **Code "Vendremos."** **Length 850 feet.**

Write for descriptive Circulars.

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

gate and fire proof spool boxes as the best preventative of fire. It is undeniable that the *Mirror* illustration is calculated to foster that impression and in justice to himself it is hoped that Mr. Reynolds will hasten to make his position clear as a supporter of practical fire quenching devices and not the patron of one which has been proved to be far from practicable.

The Price of Films.

Rumours have been afloat in the trade for some time past regarding the intention with which certain film manufacturers were credited of reducing the price of their films to threepence per foot at the beginning of the year, and we are able to announce this week that the reduction will become an accomplished fact as regards the products of at least four firms as from tomorrow, January 1st.

We stated a week or two ago that a number of firms opposed to any reduction in price had come to an informal arrangement to maintain the 4d. per foot net, and evidence of this agreement is to be found in the fact that the larger number of houses in the trade will not make any alteration in price.

We are officially informed that the Warwick Trading Company, the Gaumont Company, R. W. Paul and the Hepworth Manufacturing Company will make the reduction. The latter inform us that although the majority of their subjects will be sold at 3d. per foot they reserve the right to charge special subjects at the old rate, and we understand a similar reservation is made by the other three firms.

The result of enquiries throughout the trade enables us to state that

The Chas. Urban Trading Co., Ltd.
Williamson, Dressler & Co., Ltd.
The Nordisk Films Co.
The Vitagraph Co. of America.
Messrs. Walter Tyler, Ltd.
The Clarendon Film Co.
Messrs. Cricks & Martin.

are all in favour of the maintenance of the present price. The majority make the clear statement that they will not "cut" under any conditions.

Owing to the late period at which the news reaches us, we are compelled to postpone the publication of details until our next issue, when we shall give some representative views and opinions on the crisis.

Another Presentation.

On the 23rd of this month the staff of the Public Hall, Rochdale, presented Mr. J. Pringle with a present in the shape of a silver match-box with the following inscription: "Presented to J. Pringle as a token of esteem by the staff of the Public Hall, Rochdale, 1908." The presentation took place at the Public Hall, and the box was presented by Mr. J. Robson on behalf of the staff. The speaker wished Mr. Pringle a prosperous New Year coupled with the hope that he would do the same business as he has done this year. Mr. Pringle responded by saying that he thanked the staff for making such a nice present. He was pleased to think he had made such good friends in Rochdale and would always back upon the presentation as a great honou.

Weekly Notes.

By "Stroller."

There should be a tremendous demand for the film of the Burns-Johnson fight when it arrives in England, as it will, I understand, in the course of some six weeks. I believe the negro will take a copy round the "halls" at which he will appear in this country. The combatants, who receive a royalty on the sales, should get a tidy amount from this source to add to their share of the "gate." In a later issue I shall give full particulars of the date at which the film will be marketed in this country and full particulars as to its price, etc.

* * *

Congratulations to Mr. T. J. West on the further evidence of the esteem in which his entertainment is held which is afforded by the fact that on November 19th last the Earl of Dudley, Governor-General of Australia, with his Countess and suite, attended a special performance at Wirth's Olympia, Melbourne. This is only one of many "command nights" enjoyed by West's Pictures, and as usual a capital list of films was shown, with specially arranged music by West's Military Band.

* * *

Mr. A. Gale, whose name has become familiar to the trade this week through the unfortunate breakdown at his Stratford show, claims to be one of the first to run shows on the American system in this country He took over the second show of this kind opened in London and has since started many phenomenally successful establishments on similar lines in various districts. At Stratford, some 50,000 shows have been given—until last week without the slightest accident. Mr. Gale purports launching out in a new and interesting direction shortly and full particulars will be given in a few weeks.

* * *

The news that the Edison Manufacturing Co. have fallen into line with the other makers and reduced the price of their films to 4d. per foot nett will be welcomed by English showmen, who are fully alive to the many excellent qualities of the Edison product –its splendid photography and wearing qualities—but have been deterred from buying because of the high price. I understand the Edison Co. have some particularly good things on the way.

* * *

Just as we go to press, I have received a note from Mr. Alfred J. West, of "Our Army and Navy," containing the interesting information that a cable has just come to hand from Mr. West, junr., who is in charge of an "Army and Navy" touring company at Malta, saying that he has set out for Messina with a living picture camera to secure a picture of the region devastated by the earthquake a few days ago. "Our Navy" should have a striking feature in a short space of time.

* * *

The information recalls the fact that "Our Navy" has an enviable knack of being "on the spot" when

WALTURDAW

Through the Earthquake ... Regions of Sicily.

A series of great natural beauty and fine quality, never before published, which the recent catastrophe renders of peculiar interest at the present time. Beginning with a boat drawing up at the landing stage at Messina, the film next illustrates a railway run from Messina to Catania, through Letogami and Acircalt. A trip through the famous lava fields of Mount Etna is also illustrated.

A Certain Hit. **Let us send you a copy for inspection.**

Length 395 feet. **Price £9 17 6 (less 33⅓ per cent).**

In Beautiful Hungary.

Another travel subject of great charm and interest, illustrating a visit to Lake Balaton and the Tatra Mountains. Excellent quality and steadiness.

Length 445 feet. **Price £11 2 6 (less 33⅓ per cent).**

Harvesting the Wine Crop.

The complete processes of wine making, beginning with the gathering of the grapes, and illustrating each stage of this fascinating industry.

Length 449 feet. **Price £11 4 6 (less 33⅓ per cent.)**

The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

anything of interest is happening. Mr. West was on the *Port Jackson* when that vessel was nearly sunk in the Channel as the result of a collision during a fog. He arrived at Kingston, Jamaica, just in time for the earthquake, and now his son is within a short sail of the fearful disaster in Sicily. It is probably unnecessary to recall the fact that Mr. West has also had many narrow escapes with his life while after pictures—his adventures including a fall into the crater of a volcano in St. Lucia, West Indies.

* * *

ANOTHER subject dealing with the earthquake may be expected in a few days. Messrs. Williamson tell me they have received a cable from Messrs. Luca Comerio, for whom they act as agents in this country, stating that they have already dispatched operators to the scene of the disaster. Messrs. Comerio's headquarters are at Milan, a comparatively short journey from the centre of disturbance, and it is hardly probable that operators from other firms will be able to get there before them. Showmen who desire to feature the film immediately it appears would be well advised, therefore, to get into communication with Mr. Alan Williamson.

* * *

WE receive many interesting letters from distant parts of the globe, and this week among our mail were two which served to show that the WEEKLY has penetrated to even more remote parts than we imagined. One came from a reader in Honduras, and asked for advice as to the choice of a projector. The other is from Singapore, and reads as follows:—

"I beg to notify that I have to-day received two same copies of your notable magazine separately, one addressed to ——— and the other to — —. The above two are strictly same receiver, though the former name is mistaken. I hope, therefore, you would address to the latter only, and if not I shall not be responsible for the price of magazines sent, for which I am very sorry."

I have put this matter straight, and wish our enterprising reader success with the pictures in a district in which, I am informed, prospects for shows are particularly good.

* * *

THERE were rejoicings in a certain office in Cecil Court this week, where a leading member of the staff, after a long and hitherto futile search, succeeded in finding in a box of cigarettes of a well-known brand, one in which the overlap was over ½-inch. At present, however, he is in a horrible state of suspense—uncertain whether the prize offer has been withdrawn or not. Can anyone enlighten him, so that he may either claim the prize or smoke the precious cigarette?

* * *

As the letter elsewhere shows, the showmen are fully alive to the useful purpose which would be served by a weekly exhibition of all the new films at the chief towns in the three countries, as suggested in my last week's notes. It is my own belief that if the showmen made it plain that their support would be forthcoming in the event of the scheme being adopted, the makers would not be slow to adopt it. I shall be pleased to receive and publish the views of other members of the trade.

* * *

It is surely a significant sign of the times that a paper of the importance of the *Daily Telegraph* should devote close on two columns to a consideration of recent dev eopments in connection with the kinematograph. On Tuesday it had a long article dealing more particularly with the growth of the store shows giving a continuous performance, and its remarks are worth quoting.

* * *

"Consider the conditions under which these places of entertainment are run. To begin with they owe allegiance to nobody, provided, of course, that their owners have satisfied the requirements of the London County Council surveyor. The initial and chief drawback is the difficulty of finding a suitable site at a reasonable rent. The Electric Palace in Oxford Street, possesses a length of 150ft, a height of 14ft, and a width of 30ft, while the provisions in regard to exits and other means for ensuring the safety of the public are of the most thorough-going description. Manifestly such a building is not easily to be met with on easy terms within Central London. But this obstacle surmounted the rest is tolerably straight sailing. Once the installation expenses are defrayed and the rent duly provided for, the out-goings are comparatively small. Take the average cost of running an establishment like the Oxford Street Electric Palace, which is capable of holding 700 people. This would amount, including everything, to £50 a week, or, say, at a liberal computation, £60. Now for the receipts. These—and we are quoting actual figures—would be something like £150, thus showing a pleasant little profit of £100 per week after the preliminary expenses of reconstruction, installation, &c., had been wiped out."

* * *

THE *Telegraph* man has also had an interesting talk with Mr. C. Ivatts, of Pathé Frères, with reference to the films issued by that firm in which the characters were represented by famous French actors. Mr. Ivatts makes an announcement which will be welcomed in this country when he says: "We have every hope and intention to bring English artists within the charmed circle. That, however, is not so easy a matter as in France, where the spirit of combination is much stronger than here. Still, I confidently trust that before very long we shall be able to secure records of, say, Sir Charles Wyndham as David Garrick, of Sir John Hare in 'A Pair of Spectacles' or in 'A Quiet Rubber,' of Beerbohm Tree in one of his most striking characters. Shakespeare and Dickens we can always have for the asking; what we cannot get on the same easy terms is the artist in his portrayal of a Caliban or of a Fagin. What, indeed, would we of to-day give to be able to look upon Edmund Kean, Mrs. Siddons, or Garrick in one of those parts which have served to make their names illustrious for all time?"

* * *

YET another film of the earthquake regions! From Mr. Turner, of the Walturdaw Co., a telephone message reaches us this morning, announcing the receipt from an Italian firm, whom the Walturdaw Co. represent over here, of a cable announcing that a film of some 335 feet of excellent quality has been secured of the devastated district as it appeared immediately after the disaster. This should make an effective contrast if shown in conjunction with the other film issued by this company illustrating a journey through the district in normal times.

Important News from America.

EDISON AND BIOGRAPH COMPANIES UNITE.

(Exclusive to the Kinematograph Weekly.)

New York, Dec. 22.

All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines have been purchased by a new concern incorporated as the Motion Picture Patents Company, of which the following are the officers :—

President	... ...	Frank L. Dyer.
Vice-President	... ...	H. N. Marvin.
Treasurer	... ...	J. J. Kennedy.
Secretary	... ...	George F. Scull.

It will be noted that the president and secretary are connected with the Edison Manufacturing Company, while the vice-president and treasurer are from the American Mutoscope and Biograph Company. The capital of the new company is not announced, but its purpose is known to be the general betterment of the entire business from the manufacturer to the exhibitor.

The licensees of the Motion Picture Patents Company are as follows :—

Edison Manufacturing Company,
American Mutoscope and Biograph Company,
Pathe Freres,
George Melies Company,
Vitagraph Company of America,
Kalem Company, Incorporated,
Selig Polyscope Company, Chicago,
Essanay Company,
George Kleine,
Lubin Manufacturing Company.

Motion pictures manufactured under the licence of the Motion Picture Patents Company will be leased, and not sold, and will be subject to return to the various manufacturers at stated intervals.

Licensed motion pictures will be leased for use only on projecting machines which are also licensed by the Motion Picture Patents Company. There will be a nominal license fee to be paid by each exhibitor, and the funds thus raised will be used in promoting the best interests of the business.

None of the officers of the Motion Picture Patents Company are salaried.

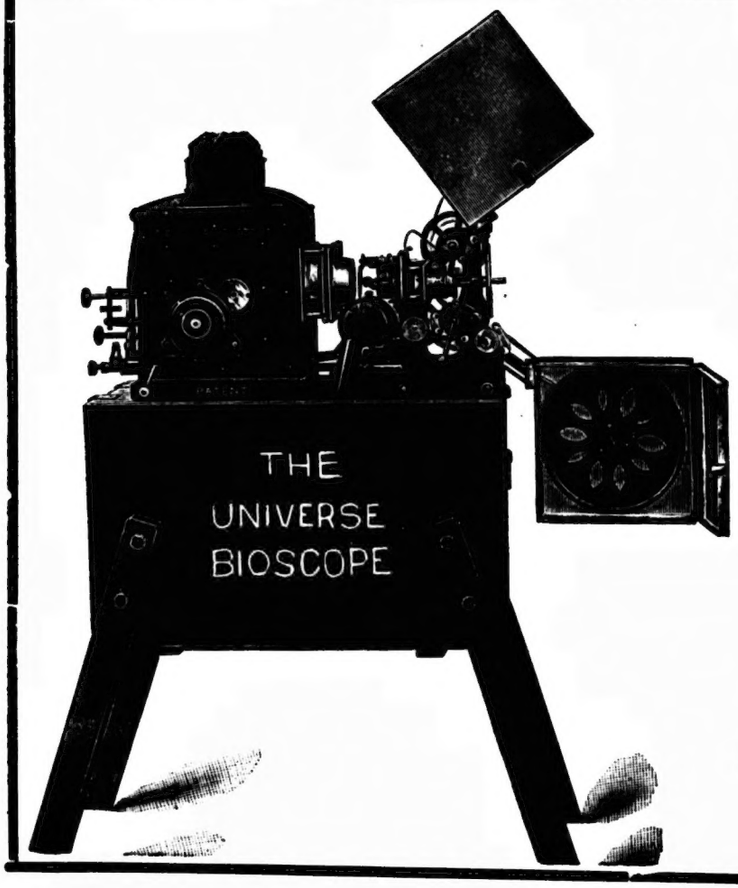
It is hoped by this movement to do away with the vexatious litigation which has long harassed the business, to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films, and to prevent the demoralised state of affairs which now prevails abroad, where no organization exists. All the licensees of the new Patents Company must compete for the business of the country on their own merits. All of the licensees are manufacturers except Mr. George Kleine, who, as is well known, is the American representative of several of the best known and most meritorious of the foreign manufacturers.

No increase in the price of films is contemplated.

Among the prominent patents which have been purchased—in addition to those of the Edison Company and the Biograph Company—may be mentioned the Armat patents, which are said to control projecting machines; the Jenkins patents, the Pross patents, the Vitagraph patents, and the Campbell patents.

The new license agreement takes effect January 1st, 1909.

[This news means in effect the end of the protracted struggle for the American trade between the eight makers allied with the Edison Co. and the European makers principally represented in America by Mr. Geo. Kleine and working under license from the Biograph Co. Further details as to the amount of film which the European makers will be allowed to release will be awaited with interest. Apparently those European makers whose goods are not handled by Mr. Kleine are still excluded.]



SHOWMEN!

As a result of the late demonstration at the London Hippodrome, it is generally anticipated that the L.C.C. will make it compulsory in the future for every kinematograph to be fitted with

Fire Proof Spool-Boxes.

If you are wise you will anticipate the action of the Council and **at once** have your machine fitted with our safety boxes, in which the film is passed between two rollers, so doing away with all friction.

Price, Round 35/- Square (as in illustration) 40/-

KAMM & Co.,

**Scientific Engineers and Manufacturers,
Complete Outfitters of all Apparatus for Taking and Projecting Kinematograph Pictures.**

**27 POWELL STREET, GOSWELL ROAD,
LONDON, E.C., England.**

Telephone 8281 P.O. Central. Telegrams—Zerograph, London

The Latest from Paris.

From Our Own Correspondent.

Kinematograph Shares.

The most marvellous firm in this country is that entitled "Theophile Pathé." Their shares were issued at 100 francs, and are actually unsaleable at 10 francs. It appears that M. Theophile Pathé, one of the Pathé Brothers, so rumour affirms, is actually thinking of buying out the firm bearing his name, with the hopes that the new firm of Theophile Pathé will be able, like the Phœnix of old times, to arise from its ashes with new vitality.

We have but little faith in this forthcoming event, and if any of our readers are tempted to subscribe anew, in hopes of recovering their former lost illusions, we earnestly suggest that, as in Dante Allighieri, they "Lasciate ogni esperanza" (which in good English signifies "Have nothing to do with it").

Kinematograph Gab-Ka.

The proprietor of this show, M. Gabriel Kaiser, who is actually taking a benefit of £40 daily, has lost his lawsuit with the editors of the score of Gounod's opera of "Faust," but thanks to the talent of his defendant, M. Pierre Leroux, the fine was insignificant—M. Leroux having been able to prove that as the tableaux of "Faust" occupied but one-twelfth of the programme, it was not equitable to impose a fine. M. Leroux is a well-known lawyer whose speciality is all that appertains to kinematography.

Misplaced Confidence.

One of our kinematograph papers, the publication of which is becoming more and more irregular, has been the victim lately of a misplaced confidence of its director, who took as an employee a young man presented by one of his friends, who absconded, taking with him the greater part of the amounts of the bills which he was charged to cash.

A New Commercial Director.

There has been a little change in the direction of the Lion films in Paris. Mr. Boulaincourt is now principal administrator (manager) and the commercial direction is under the supervision of Mr. Bernheim.

Another Lawsuit.

The firm of Pathé Freres have taken a lawsuit against the Cinema Palace Kinematograph Show on the grounds that the Cinema Palace has been running a film entitled "The Ballet of Terpsichore" which is a film presented by the company entitled "Visions of Art," which our readers have heard of in our last numbers. It appears that Messrs. Pathé Frères have the monopoly of this, hence their eagerness to stop all moving pictures having any resemblance to the ones under their control.

Film Thieves.

We hear with pleasure that an Italian who committed the theft of a great quantity of films, mostly belonging to the firm of Pathé Freres, and who had disposed of a great quantity of said views on the French market is on the point of being arrested.

There is a very "piquant" story that is going about concerning a firm whom the Italian had given a certain part of his stolen films to be disposed of. Of course this firm was not aware that the films had been dishonestly acquired, but having sold some and omitted to carry the amount to the credit of the owner of the films, the employees of the firm were rather astonished to see how easily the Italian received the news that his films had mysteriously disappeared without desiring to know what had become of them.

We shall, no doubt, once the thief is under lock, hear something amusing about the biter being bitten.

M. Rossi, director of the firm "Cines," is in Paris in view of establishing the French agency.

Mr. Eastman is expected in a few days.

A heavy snow has been falling in Paris since yesterday (Monday), and to-day all traffic is suspended in the streets of our gay Paris. Needless to say that if this continues theatres will have to be satisfied with half-filled houses.

The non-inflammable films not having been declared an established fact no steps have yet been taken towards the regulating of the old films and the application of the new ones announced.

State of Kinematograph Shares.

Le Camphre	Issued at 100 francs	50·00
Cie Francaise du Camphre	do.	15·00
Société Industrielle du Celluloid	do.	130·00
Celluloid Petitcollin	do.	76·00
Cinemato Eclipse	do.	324·00
" " shares	do.	450·00
Cinema Exploitation	do.	100·00
Cinema Hall, ex coupon 2	do.	30·00
Cinema Omnia	do.	99·00
" " ex coupon 1	do.	256·00
Cinema Theophile Pathe	do.	16·00
Etablissements Gaumont, ex. c. 1	do.	143·00
Film d'Art	do.	350·00
Cinema Phono Pathé Freres	do.	855·00
Phono Cinema "Lux"	do.	67·00
Plaques Jougla	do.	432·00
Plaques Lumiere	do.	454.00

New York Living Picture Shows Closed.

Consternation has been aroused among the proprietors of living picture exhibitions in the city of New York owing to the revocation by Mr. McClellan, the mayor, of all such licenses to the number of fifty-five, says the correspondent of the *Daily Telegraph*. Mr. McClellan, who declares that New York is "moving-picture mad," says that many clergymen have complained to him that this class of entertainment is demoralising boys and girls. It appears that all the vacant shops in the business sections of New York are being transformed into theatres, with an admission fee of 2½d. to 5d., for a moving picture lasting from forty minutes to an hour and a half. The theatres are open continuously from 2 p.m. until 11 p.m., and the views are changed daily. It is estimated that 250,000 persons witness these performances daily, the majority being children. Many children frequent the theatres day after day, and a number have stolen money from their homes in order to obtain admission. The shows are open in spite of the decree and the matter will be fought out in the courts.

'EMPIRE'

HEADQUARTERS.

TO Showmen, Exhibitors and Operators of the Empire Cinematograph and Film Hire Service, Retrospective and Prospective.

GENTLEMEN,

We Salute you, and extend the old-time Greeting.

Compliments of the Season, and Best Wishes for 1909.

A Prosperous Year is ensured by the use of the famous Empire Cinematograph, projecting the latest and best Subjects that are always obtainable by joining the Empire Film Hire Service.

W. BUTCHER AND SONS, LTD.

The Showman's Headquarters for Everything Appertaining to the Kinematograph Business.

Farringdon Avenue, London, E.C.

Telegraphic Address: "England, London. Telephone 5995 Holborn (3 lines.)

News and Notes.

Lantern Lectures of the Week.

PLACE	SUBJECT	LECTURER
Royal Institution	The Wheel of Life	Prof. Stirling
Stonehaven	Scottish Castles	Rev. J. B. Duncun
Victoria Park	Roman London	Mr. P. Norman L.L.D.
Bristol Society of Architects	.. Medieval Architecture of N. Spain	
Horsham	Our Colonies	Dr. Harvey
Fenny Stratford	Dick Wilson's Home	Mr. F. S. Capler
Llangollen	The Additional Curates' Society	Mr. J. Kirby
Edinburgh	The Perfect Light	Rev. P. Adams
		Miss Chandler, B.Sc., M.A.

Mr. West Toasted.

We mentioned in our last week's issue a pleasing little ceremony which took place in all Mr. T. J. West's Australian and New Zealand companies. The English shows fell into line with their sister organisations "down under," and at a supper given by Mr. Fred Smith, the popular local representative of West's Pictures at Bournemouth, at which Mr. T. W. Kingston, his manager, and Mr. Ernest J. Whiteley, his operator, and other members of the staff were present, the genial showman's health was drank with "musical honours."

Mr. Sidney Bacon

has secured a long lease of the Victoria Hall, York, which he has entirely refurnished and redecorated, and opened on Monday last with a first-class kinematograph entertainment. The venture has proved an instantaneous success and the hall has been crowded at every performance. Mr. Bacon is sole lessee and director of the Oxford Palace, Middlesborough, Public Hall, Carlisle, and St. James' Hall, Kingston-on-Thames, all of which he has secured on long leases with the option to purchase, and he is running them all as kinematograph shows twice nightly. Mr. Bacon is well known in the north of England, being a member of the Gateshead Town Council, but resides in London.

West's Pictures at Bournemouth.

The seventeenth season of the above opened on Boxing-Day under the most favourable auspices, being attended by crowded houses both matinee and evening, the latter particularly, several hundred visitors having to be refused admittance. The programme submitted included Christmas in all Times and Ages, Harry Paula's Harlequinade, The Marvellous Italian Cavalry, Sherlock Holmes, Following in Mother's Footsteps, and a number of comedy subjects. The artistes who delightfully served as adjuncts were Miss Amy Brook and Mr. Arthur Chenery, and their clever and witty songs, stories and scenes helped on the fun. Miss Violet G. Head provided capital incidental music, whilst the whole was under the direction of Mr. T. J. West's manager, Mr. T. W. Kingston.

F. A. Fullagar and Co.

added a further number of shows to an already long list which they are supplying with films, machines and staff, this Christmastide, being responsible for the programmes at the Baths, Romford; Corn Exchange, Chelmsford; Three Crowns Hall, Woolwich; the Alexandra Hall, and many other places, big audiences being reported from each, and special Christmas programmes being featured with a liberal proportion of seasonable subjects—among the latter being such films as Aladdin, Bluebeard, Harlequinade, etc. At the Prince's Hall, Southend, Mr. Fullagar's manager, Mr. J. W. Chapman, presented a pantomime, Red Riding Hood, with a cast numbering over thirty, the stage being specially enlarged and decorated. We understand that the takings for Boxing-Day set up another record for this popular hall.

The Walturdaw Company

Report an exceptionally busy Christmastide, the demand for their hire service being especially great. Mr. Walker has just prepared a new hire list embodying all the additions made to the repertoire during December, and this will be sent to showmen making application and mentioning the WEEKLY. A list of second-hand films has also been prepared which includes some very good bargains.

Arc Lamps for Kino Work.

The Westminster Engineering Co., Ltd., have brought to our notice their No. 114 electric arc lamp, for kinematograph work. This lamp is specially designed for photography, and gives a light of very high actinic value. A recent unsolicited testimonial from the Warwick Trading Co. states: "With the six lamps you lent us, on a voltage of 210 alternating current with a consumption of 16 amperes per lamp we were able to illuminate a space 30 ft. by 35 ft. sufficiently to kinematograph in total darkness—so far as any daylight was concerned—at the rate of 960 separate pictures per minute. This, you will observe, is an exposure of 1-32 part of a second for each photograph, as we have to have half a period of darkness to allow for the movement of the film in the camera." With current at 2d. per unit the cost of running per hour for the six lamps is therefore about 3s. 4d. if burned continuously. The lamps are made for any voltage and for continuous or alternating circuits; they burn silently with a soft diffused light and being automatic in action require a minimum of attention. The Westminster Engineering Co. were awarded a gold medal for arc lamps at the recent Franco-British Exhibition and all lamps are manufactured at their works, Victoria Road, Willesden Junction. The Company will be very pleased to send particulars to anyone interested. In these days when artificial lighting is so largely resorted to in taking pictures this offer should be largely taken advantage of.

Dispute re Oldham Show.

At the Assize Courts, Manchester, before Vice-Chancellor Leigh Clare a motion in Carver and Another v. King, which was before the Court a fortnight ago, was heard. Mr. Bather, for the plaintiffs, said the motion was to restrain the defendant from interfering with the performances given by the plaintiffs, who traded as the Franco-British Animated Picture Company, in the Central Hall, Henshaw Street, Oldham, or otherwise with their engagement of the hall. Mr. Bather read affidavits stating that when the plaintiffs started the Animated Picture Company the defendant was in their employ and they instructed him to procure a suitable hall, and he, acting as their agent, negotiated for the hire of the Central Hall, Oldham, but took it in his own name. Later, however, he transferred the premises to the plaintiffs. In August, 1908, the hall was opened, and after a time became fairly successful. In November last the plaintiffs appointed a Mr. Percival as their local manager. The defendant had refused to allow Mr. Percival to take control, had closed the door, and, on one occasion, turned the public away. On December 1st the plaintiffs had an interview with the defendant, after which they dismissed him and locked up the hall. Mr. Eastwood, for the defendant, read an affidavit which denied the allegations and set up the defence that the defendant had acted on his own account and not as an agent, and had transferred the premises because a proposed partnership and an arrangement as to taking a percentage of profits was being negotiated, and that the plaintiffs had wrongfully entered the hall and taken his films and apparatus. The Vice-Chancellor appointed Mr. Malpass, one of the plaintiffs, receiver and manager till the trial.

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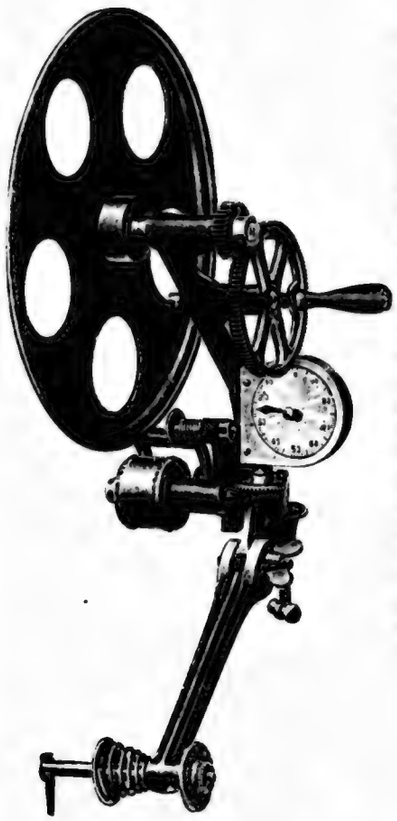
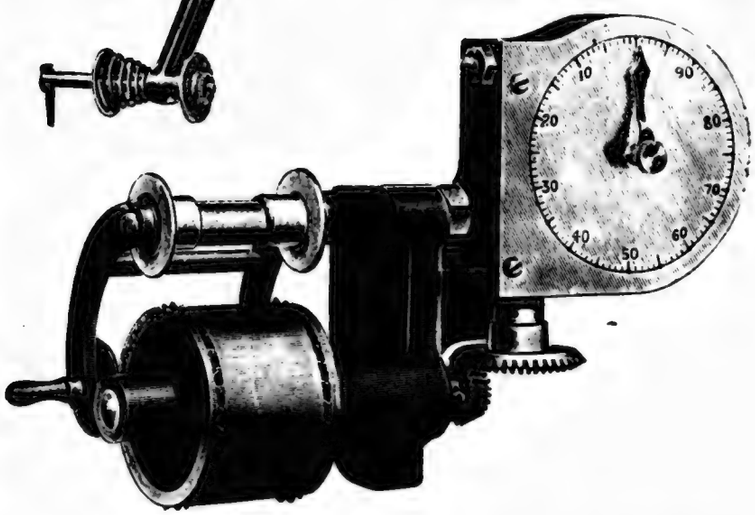


The Hepworth Manufacturing Company have just put on the market an addition to their already popular rewinder which should make that apparatus still more invaluable to the showman. This takes the shape of a film measurer, which is easily fixed between the two spools and which accurately registers the length of any film passed through it. This useful addition is sold at the small price of 22s. 6d. extra, or the rewinder and measurer complete can be supplied for two guineas. The measurer is quite easily fixed to the rewinder; it being necessary only to drill a hole in one of the supports, and Hepworths state that they will fix it to rewinders already in use if required. The complete apparatus can be used without the necessity of lengthy adjustment for winding,



rewinding and measuring, and showmen should appreciate the opportunity it allows of checking the lengths of film sent to them, it being common knowledge that some "approximate" lengths are not so "approximate" as they might be. Our illustrations show the measurer affixed to the rewinder, and also illustrates the addition in detail.

The London Cinematograph Company

Have, in view of the fire scares, fitted up the projection boxes at all their shows—including the Electric Theatres Exhibitions—with a patent fire extinguisher which claims to be all that is desired in the way of putting out fires of any description. The device is simple and being a powder effectively does its work without damage to apparatus.

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and successful showmen and proprietors can testify to the fact that the "Premier" Service and "Challenge" Specialities are in the front rank. You can be assured of getting your money's worth and at the same time you are also getting something which money alone cannot buy—the absolute certainty, conviction, guarantee, that you can get nothing better anywhere else. Contracts can now be made for the

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So drop a line to 18-20 MANCHESTER STREET, LIVERPOOL, and have your Film Service supplies under the perfect conditions which science and long experience command, and all that human knowledge and ingenuity can suggest in such a business, conducted as it is with enterprise, and where the interests of our customers is an ideal dedicated to your service and

TO ALL.

Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need light upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Rate of Exposure and Projection.

In order that a projected object or scene can appear with natural movements, the number of exposures in the camera per second should coincide with the number of pictures passed through the projector per second. There is a certain inclination at times on the part of the operator taking the scene to hang back or economise his film in the hopes of getting as much in as possible, hence the exposures are made much slower than is desirable. When the transparency film from such negative comes into the hands of the operator whose duty it is to show it publicly, although he may begin to turn the handle of the projector at what he may deem the correct speed, he at once perceives that the movements appear somewhat jerky, and in consequence the flicker from the shutter is too apparent. Under these circumstances he does the best he can and increases the speed. Affairs then assume an absurd style and we have men walking at what would be considered twenty miles per hour, carts going along like express trains, and men rowing with, say, twelve feet oars at the rate of two hundred strokes to the minute. Speed is a good thing at times and it is much better applied to the handle at the time of taking than at the time of projection.

We often hear with regard to conjurers that the quickness of the hand deceives the eye, but with regard to exposing a kinematograph picture it is often a case of the slowness of the hand deceiving the eye.

Binders for Lantern Slides.

Amongst various collections of slides they will be found to be bound with all sorts of paper and other kinds of strips. One person may pride himself on having all his slides bound uniformly with one colour of binding, whilst others use what they have handy at the time. Perhaps the most common binding is that known as needle paper. There are on the market various materials for the purpose, and those who use their slides harshly may find it an advantage to bind with a material akin to court plaister, which has been found to be very satisfactory. Some time ago it was suggested to bind slides with thin copper, and this is on the market in two forms—a square a little larger than the slide had its centre punched out so as to leave a surround to form the binding of one side whilst the sides with the corners clipped out are long enough to bend over and thus form the binding for the other side of the transparency. Another style of metallic binding is in channel-form with the corners cut away. This is saddled over the edges of the slide and the tongue of one end inserted in a slot for the purpose. These binders are put on with cement, but my experience has been that it was not uncommon for a sharp end to come loose and scratch one's fingers. After trying all kinds of material for binding, I have come to the conclusion that the most satisfactory is thin leather as used by bookbinders; this may be obtained in all colours, and when good adhesive paste is used it adds a completeness to a slide. Naturally all slides of a set would be bound in one colour.

Long Focus Objective.

A short time ago I was shown a projection objective of about twelve inches focus which the owner told me he had purchased. He named the price, which was very high. The lens was a compound one, but for less than a quarter of the amount paid he could have procured an objective which would have answered his purpose equally well. For long focus projection work (say twelve inches) a single achromatic lens will answer practically as well as the more expensive compound kind, and there is little to choose between them, for the lens of twelve inches focus must be very bad indeed which will not cover three inches, *i.e.*, a lantern slide opening.

Transfer Lantern Slides.

It is a puzzle as to who buys these, and for what purpose they are used. One would naturally suppose it was the small boy giving one of his first shows before his school fellows, and that ere he developed tastes of an artistic nature. In these days when good photographic slides can be obtained at a low price it is wonderful that the former have any sale at all, for many are coarse in grain besides being grotesque, and it follows that the weaker the illuminant the better they look. It might be argued that some of the subjects so depicted cannot be obtained as photographic slides, which, I am thankful to say, is only too true.

Limelight and Draught.

The lantern operator cannot always choose the position in which his apparatus must stand, and too often he finds himself in a draughty place. Under such circumstances it is not uncommon for him to be further annoyed by his lime cylinder cracking and falling to pieces, for whilst the front portion of the lime is kept hot, the back part gets cooled so rapidly that a crack starts which is continued more and more as the lime is rotated until it finally falls in pieces and the trouble of putting a new lime on the pin must be gone through. If a shield be used this trouble is obviated, and the heat is kept all round the lime so that cracking troubles do not ensue. A shield for this purpose can be made out of a piece of metal tubing with the front portion cut away. This shield must be rather larger than the lime itself, inserted over it and fastened to the jet in such manner as not to effect the turning of the lime. Messrs. E. G. Wood, just off Cheapside, introduced them and keep them for sale.

Distance Between Jet and Lime.

There is no definite rule to calculate the proper distance that the nipple of the jet must be from the lime, and this is one of those matters whereby the experienced operator can obtain a better light than his inexperienced brother. Trial and adjustment is the only method for arriving at this, and the only hints that can be given are that the smaller the bore of jet and the lower the pressure of gas the closer together they may be placed, whereas with a large bore and consequent greater pressure of gas the distance must be increased to obtain the best light.

Popularising a Kinematograph Show—No. 1.

Complaints are often made by those new to the business that, notwithstanding good films and subjects, their show falls flat. Just such a case came under my notice, and I mention it as advice how not to run a show. For reasons, no music was available; hence, with the exception of the click of the instrument, the silence was like that of the tomb and was naturally depressing. Whilst the audience was patiently waiting for the next subject, which did not come on in time, there was such silence that one might have heard a pin drop. In the midst of all this a young man in the audience said in a deep voice, "We will now sing Hymn 48, omitting the third and fourth verses." Under these circumstances can it be expected that the audience went home and recommended their friends to visit this "grand bioscopic entertainment?"

Popularising a Kinematograph Show—No. 2.

The foregoing contains an account of the show as it was, for it died a natural death. It might under the conditions have been brightened had the manager said a few words between each film subject, then a few pieces of sand paper could have been used beneficially to illustrate the swishing of the waves. A box or tin of peas could be used with good effect, when a gun is fired a drum comes in handy to illustrate this, and a dozen other adjuncts could have been

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brought into service. Any noise would have been preferable to the stillness that prevailed. Under such conditions a hint might be taken from the old Royal Polytechnic. In some of their entertainments the actors did not talk; all this was done by the lecturer, during which time the actors went through their parts with dumb show only. It was said that under these circumstances no licence was required. Apply some of these suggestions to a dull kinematograph show and it cannot fail to be livened up.

Cubic Centimetre.

A cubic centimetre is practically equal to seventeen minims or drops.

Non-Inflammable Celluloid.

Non-inflammable films are promised us practically at once. Some time ago a patent was taken out for rendering celluloid non-inflammable. During the process of manufacture the celluloid was mixed with certain proportions of fish glue, gum, gelatine, oils and salt.

Film Pictures Blurry When Running.

Complaints have been made that although a film when carefully and minutely examined has been found to be quite sharp, yet when projected it appears blurred more or less. Lenses, jets and shutters have in turn had their blame for this. How comes the fault? Take the lens or objective; if this is capable of showing a satisfactory *still* picture it can be left out of the argument. Lime jets of somewhat slender make and fastened at the back end to an upright in the lantern are often used, add to this a lantern stand which is not rock steady and it will be found that when the mechanism of the projector is in action the jet itself will spring up and down slightly and gain impetous according to the length of film. Here we have the light being continually de-centred, which has a disastrous effect as far as the satisfactory projection of the picture is concerned. Again, consider the film itself; film will stretch, and films after much use get stretched more at the sides than the centre, hence each picture during the moment of projection becomes more or less barrel shaped, so that if focussed for the centre the sides will not be sharp and if sharpened at the sides the centre looks blurred. I know of a case of this kind where the operator not knowing the cause, said his lens would not give a flat field.

Compact Screen Stand.

A particularly convenient form of screen stand has lately been placed on the market by Parkinson, Ltd., of Liverpool. It forms a stand for a twelve foot screen yet when folded up occupies small space. It consists of five steel tubular arms which are arranged in an ingenious manner. The screen itself can be tilted and secured at any angle desired so that it will stand at right angles to the optical axis of the lantern should it be necessary to tilt the latter.

Between Kinematograph Subjects.

To sit for an hour with a fixed gaze watching film after film subject projected becomes somewhat trying to the eyes of many people, hence they long for an entire change if just for a moment. A pleasant change is the projection of a chromotrope slide. The occasional introduction of a slide of this nature would, I feel convinced, be very welcome to the patrons of—amongst other places—Parkhurst Theatre, Holloway, where the pictures follow each other in close succession for about eight hours daily, one complete round occupying one hour and a quarter. Doubtless the lantern operator would welcome the change of action too. Those responsible for the music department will do well to subdue their electric pianos, especially if the hall only has a few occupants, for an almost empty hall and a loud piano do not go well together especially when the acoustic principles are at all at fault.

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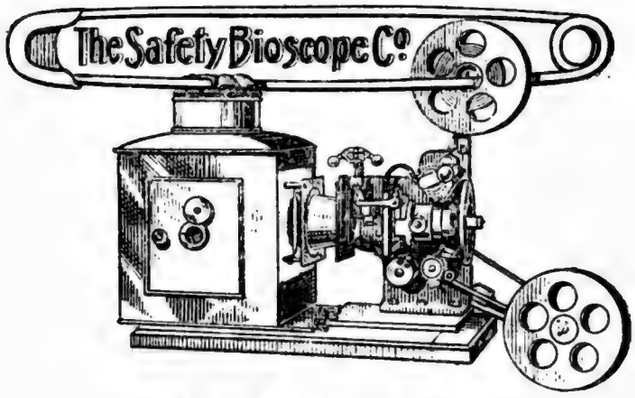

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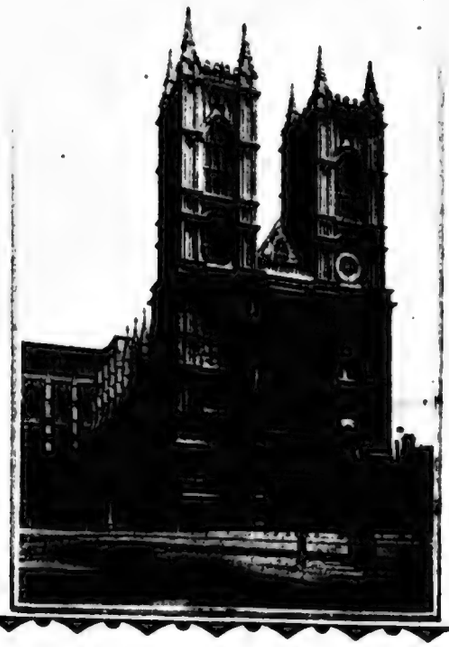

Unfortunate Accident at a Picture Show.

A SLIGHT MISHAP WHICH HAD SERIOUS CONSEQUENCES.

Gale's Picture Palace, High Street, Croydon, a three-storey building previously used as a jam factory, was, on Boxing Day, the scene of a serious panic caused, in the first place, by the film firing and ending in more or less serious injury to 14 people. As usual the popular press headline for the affair is "Kinematograph Fire," whereas, in reality the considerable danger which threatened the audience was due not to the comparatively trifling fire which did take place in the operating box but to the quite unreasonable panic which seized the audience. In our editorial columns we point out at whose door the responsibility for such a panic must lie, here we are desirous merely of stating the facts of the case as a contrast to the garbled fiction which many of the newspapers presented under "scare heads," which we imagine would be more applicable to an earthquake which had slain thousands than to an accident in which only two persons received any injury, which could be called other than trifling.

Kinematograph exhibitions have been given in the building for two years, and Saturday night's alarming accident was the first that had occurred in that period. Entertainments were given on the ground floor and second floor, access to which is gained by a large doorway at the front of the building. Within the door a short winding passage leads to the first floor, at the end of it being a flight of twenty-two steep stairs, 4 ft. 6 in. wide. It was on these stairs that the people came to grief.

It was shortly after half-past seven that the accident happened. The operator, Edward Hopwood, was on the ground floor preparing his films for the next entertainment, the audience numbering about fifty, when the film was set ablaze. The fire was confined to a galvanised iron box, measuring 6 ft. by 4 ft. The operator attempted to extinguish the flames with his scarf, but was compelled to quit the box, and the flames then shot up to the first floor, where about 150 people sat waiting for the performance to resume after an interval.

Hopwood called out "Fire!" and instantly there was a rush for the doors. The ground floor was soon cleared. Each of the ten attendants, acting on the standing instructions in the event of fire or panic, went to his post and made every effort to restore order on the first floor. Fear had seized the people, and a frantic rush over chairs began, in which the weakest went to the wall. Women and children soon went under in the wild struggle for liberty, and when the fire brigade, in charge of Chief Officer Smith, arrived from their station across the road, they found some twenty people—mostly women, boys and girls—lying huddled one on another at the bottom of the stairs.

The situation was made worse by the efforts of people from the street to render aid.

A wooden partition which shielded one side of the staircase was broken down in the scramble, and when the lower part of the stairs became blocked many leaped from the upper part into the room below, whilst babies were flung by frantic mothers over the stairs into the waiting arms of sturdy rescuers. On one side of the building is a passage leading to a fair ground. Vigorous efforts were made to burst open a door leading from the building into this passage, but escape by this means proved impossible.

Finding that the fire was confined to the operator's iron box, the firemen turned their attention to releasing the people, and in this connection Chief Officer Smith speaks in eulogistic terms of the conduct of the hall attendants. A ladder raised against a window at the rear enabled a few people to escape in that way.

Police and hospital ambulances were soon on the scene, and a dozen of the injured were conveyed to the surgery of Dr. Grogono, in High Street. Others were taken to West Ham Hospital, and attended to by the medical staff, under the direction of Dr. Cousins, the resident medical officer, and Dr. Currell, the house surgeon. They were all found to be suffering more or less from shock and bruises. The two children detained at the hospital were reported yesterday to be progressing satisfactorily.

Having removed the shrieking women and children, the firemen extinguished the flames with a single jet of water.

Various accounts have appeared in the press of the manner in which the accident originated. In conversation with the Editor of the WEEKLY, Mr. A. Gale himself gave the following particulars.

"The show is ordinarily given on the ground floor only and the first floor is only used to prevent overcrowding on special occasions.

"Hopwood, the operator, is a thoroughly competent man, but I learned, though unluckily not until after the accident, that he was ill at the time and actually under the doctor. I regret very much indeed I did not hear of this before, for then I should never have permitted him to enter the box, but instructed one of two other competent operators in my employment to take his place for the day. There is no doubt in my mind that it was due entirely to Hopwood's poor health at the time that the fire was not quenched immediately, and I am certain Hopwood was competent to quench it if he had been himself.

"As it was while he was getting ready to start the show, Hopwood, who had one hand on the handle on the projector with the other attempted to adjust his arc. His hand unluckily came in contact with a terminal and the slight shock combined with his weak state of health threw him off his balance for a second or so during which time the film, being stationary in the gate with the light focussed on it, naturally fired. Had Hopwood been in his usual health he could still have easily broken the film, but instead he took his handkerchief from his coat pocket and tried to put out the flames with that, and failing, called out and started the panic. Even with the film in full blaze there was no danger as the box was entirely fireproof and the fire would have burned out. In fact the fire damage was nil and we started again on Sunday. The hall holds 450 roughly and we give two shows nightly.

"It is entirely incorrect to state that shows were given on three floors and that the fire originated on the first floor.

"Numerous statements were put into my mouth by newspapers which I never made, one having a circumstantial account of the news reaching me while driving in a motor and turning to my chauffeur and telling him to turn round and drive back immediately, whereas, I never employed a chauffeur in my life.

"I have given some 50,000 shows in Stratford and never before had an accident."

Electric Light Carbons.

The reason that the upper or positive carbon of the electric arc lamp is made thicker than the lower and also has a soft interior is two fold: First, the upper carbon consumes quicker than the lower and by making it thicker the light remains centered better, whereas the soft interior enables the light-giving crater not only to be formed quicker than if all parts were equally hard but it also ensures that the position of the crater with regard to the rod will remain constant. If this answer does not convey to "Robt. Miles" the information he wants, write again with a definite question.

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The Story of a Loyal Woman

A Magnificent War Drama

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Telegrams: "VITGRAF, LONDON."

25, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph St. PARIS: 15, Rue St.Cecile.

New Films and their Makers.

URBAN ECLIPSE-RADIOS

In view of the big fight between Burns and Johnson at Sydney on Boxing-Day, a film which the Urban Company issue showing the two combatants in training is of special interest. Burns' methods are fairly familiar by this time, but the physical strength and quickness of the negro are a revelation. He is seen skipping, shadow fighting, sparring with his partner and posing before the camera to display the extraordinary development of his back and arms.

The Urban Company are also right up to date with their second film for which illustrates the districts of Sicily devastated this week by the earthquake. Views are given of the stricken neighbourhood as it is in normal times. The film illustrates some of the natural beauties of Messina and Calabria and neighbouring ports.

NORDISK FILMS CO

The Nordisk Films Company have this week a travel subject illustrating THE LAKE OF CONSTANCE AND FALLS OF THE RHINE, which, besides its interest as a presentment of one of the famous beauty spots of the world, by means of some unusual double toning reproduces the brown tint of the woodlands and the green of the rushing water—with unusual fidelity. The opening shows a Roman Catholic procession in Constance, including the carrying of the Host, then there follows an interesting panorama of the lake and the places upon its shores. A railway run on a mountain track introduces some striking effects as the train enters and emerges from the tunnels and the conclusion shows the famous falls from various aspects, concluding with a panorama of the rapids as a whole and of the river winding through a thickly wooded country.

THE CHIMNEY SWEEP'S BIRTHDAY DREAM is a film which could be shown with effect at the present season, when memories of Christmas have not yet faded. It is the story of a high-spirited chimney-sweep who adopts the opinion of a cynical friend who holds that money only can give real happiness. Falling asleep the sweep has a dream in which a spirit promises him the fulfilment of three wishes. He wishes for and is granted various forms of enjoyment but on desiring to exercise the last wish and asking for money the spirit refuses him and tells him to wish for something higher. Next the cynical friend makes his appearance in the guise of the hero's evil spirit and leads him to a room where the furniture becomes animated and skeletons appear and frighten the young man out of his wits. Various clever scenes are introduced in the course of the subject—ballet girls in coloured costumes dancing for the hero's delectation in a beautiful garden, etc., but at last, sated with all these enjoyments, he exercises his last wish, asks that his happiness shall be restored—and wakes in his own home with his mother and sweetheart showering roses on him in celebration of his birthday.

VITAGRAPH COMPANY OF AMERICA

Continuing their ambitious project of illustrating all the most famous tragedies of Shakespeare the Vitagraph Company this week issue a living picture of ANTONY AND CLEOPATRA elaborately staged and costumed and presented by properly qualified actors and actresses. It depicts Antony meeting with Cleopatra, Cæsar's anger at his love for her, Antony's marriage with Octavia and Cleopatra's wild jealousy, Antony's desertion of his wife and return to Egypt, Antony's defeat by Cæsar and his death, and finally Cleopatra's death by the sting of an asp.

BARBARA FRITCHIE is a story of the American Civil War. Byron Fritchie, a Lieutenant in the Federal forces, is killed in the moment of victory after concealing the flag in his bosom. His dead body is taken to the house of his grandmother, Barbara, who lives in a Confederate town. She defiantly waves the flag from the window and is pelted with stones by the angry mob and only prevented from being shot by the intervention of a Confederate general. The closing scene is an affecting tableaux. Lee, Scott, Grant, and Washington appear to Barbara as she kneels over her grandson's body. The scene showing the battle in this subject is most cleverly staged and the film should be popular.

YEN YENSEN is the story of a Swedish butcher boy who is sent to protect a nervous lady from burglars during her husband's temporary absence. As it happens, before he arrives the lady has read in the newspaper of robberies committed by a certain "Terrible Swede," and orders the maid to close the door so that when Yen appears they believe him to be the criminal and are in mortal terror of him. They plan to get rid of him and invite him into the pantry, slamming the door on him; when he is inside he pulls down shelves, upsets dishes, and is covered with food stuffs. The husband reappears, hears his wife's story, and, reinforced by his friend the butcher and others, goes to capture the supposed burglar. After an amusing scene the boy is recognised by the butcher and the film ends in a hearty general laugh.

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London Cinematograph Company, Ltd.,

154, CHARING CROSS ROAD, W.C

Kineto Limited.

HOW THE CHAMPION OF THE WORLD, JACK JOHNSON, TRAINS FOR HIS FIGHTS is the title of a series of pictures of topical interest issued by this company. The negro heavy weight is first seen exercising his legs and improving his wind by skipping. Despite his 14 stone the champion is seen to be as light and quick on his feet as a schoolgirl. The next scene shows him indulging in shadow boxing, sparring at an imaginary opponent. This section gives an idea of his extraordinarily clever foot work to which in no small measure the decided victory over Burns was due. Two sharp rounds with his sparring partner, Jem Stiles, follow, in which the remarkable quickness of the negro's blows is again noticeable. A remarkable scene in which the negro supports an eighteen stone man by the muscle on his neck and swings him round follows. Johnson then supports three men on his chest at one time, and the concluding scenes give one an idea of the new champion's remarkable muscular development.

WALTURDAW CO. LTD.

The terrible calamity at the beginning of this week in Sicily lends a particular value to a film which the Walturdaw Company issue with the title THROUGH THE EARTHQUAKE REGION OF SICILY. Visitors are seen landing from the steamboat at Messina, whence a railway run to Calabria is illustrated through Letogami and Acircult. The lava fields of Mount Etna are also illustrated. These series have not been published before and include many interesting scenes not before obtained.

IN BEAUTIFUL HUNGARY is the title of a travel series issued by the Walturdaw Company this week. It illustrates a visit to Lake Balaton and the Tatra mountains.

Another Walturdaw film is entitled HARVESTING THE WINE CROP, and illustrates the harvest of the grapes and the various processes of wine making from beginning to end.

EDISON

EDISON MFG. CO. LTD. Edison Works, Wolverden, LONDON, N.W.

THE TALE THE TICKER TOLD.—Our picture tells the story of men, money mad; of intense passion, reckless revenge, and of woman's devotion and love. It shows how, once embarked on a current of speculation, man is at the mercy of chance and invites disaster. A story of stocks and shares and bonds, hate and love—where the monotonous tick of the "ticker" and the relentless "tape" makes or mars happiness, while life is oft-times the stake. In the mad rush of speculation we here have the story of a hero battling for money for the woman he loves and are also shown the hatred and antagonism of a rival, who lays deep plans to bring disaster upon the favoured man. During a time of panic the Stock Exchange becomes a veritable inferno, and man's passions are at a white heat and reason apparently dethroned. Our hero strains every nerve in an effort to protect his interests against his unseen foes, his rival gloating over his every reverse, eventually losing his own fortune, the woman he desired, his reason. Then—when failure and ruin bring his schemes to nought—oblivion.

THE ANGEL CHILD.—Although handicapped with an "angel child," a daughter, whose age interferes with her plans, a buxom widow determines to try matrimony again. The "child" enters into the spirit of the game, and—when her mother has dressed her in youthful attire, giving the necessary coaching how to act—decides go look after her own interests. The angel child begins to make thin s pleasant when the suitors arrive. Number one is soon disposed of. He is an effeminate youth, and, as she insists on singing and reciting in an exaggerated style, he pleads that he has another engagement and goes. A long-haired poet now comes to read his poems to the widow and ask for advice for his new book. He gets this from the child. She smears him with toffee, plays with his curly locks, and succeeds in putting him to flight. A dignified suitor shows up next in the form of old Gotrox. He is fat and bald. The girl dispoles of him by crushing his hat, pulling his whiskers, and then upsets his dignity by removing his wig. A French count is the next suitor. He plays horses with the child, and during this diversion she upsets a bowl of goldfish over his trousers and so he departs. Billy Goodfellow is in a fair way to win "Mamma," but the child decides to put the finishing touches to the matter, so during Mamma's absence she dons lengthened skirts, thus winning Billy for herself and upsetting Mamma's plans altogether.

THE CAUMONT CO

BEAUTIFUL WATERFALLS.—This beautifully tinted film taken from various positions shows waterfalls in different parts of the world, the most notable being Ayrsgarth, Yorkshire, Muick, Balmoral, Falls of Clyde, Honefos, Norway, Tequendema, South America, and finishes with a splendid view of Niagara taken from the deck of a steamer below the falls.

LIGHTNING TOURS.—Upon the arrival of a train a guide at once draws the attention of the tourists to a notice, i.e., Tours through all the principal cities in ten minutes. They favour the idea and are various cities which will be visited they set off. They are flashed through shown into the agent's office. After being shown by illustrations the museums, Eiffel Tower, cathedrals, etc., and we see them having a lightning lunch, after which they are off again. Arriving back in the the agent's office more dead than alive, they finally ask a policeman to direct them to a certain address. After explaining twice by taking such and such turnings, then going this way and then that, they decide to sleep in the road rather than take such a roundabout journey.

WHY SHOULD THERE BE WAR.—A Frenchman is seen leaving home for active service and while travelling through Berlin happens to rescue a German from two hooligans. To show his gratitude the German insists on his rescuer visiting his home, and the Frenchman falls in love with his friend's sister. War breaks out between the two nations and the comrades join their respective colours. On the frontier the Frenchman while dreaming of home sees a vision of his sweetheart and the German also sees his sister with her lover. The two outposts come into touch and both fire simultaneously. The Frenchman is killed instantly and the German recognising his friend falls dead over his body. We see the two families receiving the news of the death of the two sons.

MAJOR RICHARDSON'S POLICE BLOODHOUNDS.—This interesting drama into which have been introduced the bloodhounds which were used in a recent crime, shows very clearly the manner in which these animals hunt down a criminal.

Hepwix HEPWORTH MANUFACTURING Co Hepwix

THE RUNAWAY KIDS.—Two small girls in their nursery formulate a little plan for a day's outing. With the aid of a chair one of the mites reaches down the money-box, and they brush one another's hair and make themselves as tidy as possible. The pair run along hand-in-hand down the street and making for the booking-office at the railway station, one of the little girls lifts the other up and they secure

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The Rent Collector - - - - ***360 feet.***

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WHAT FARMER JONES SAW AT THE PICTURE SHOW.

A completely novel comic, showing how a typical countryman, escaping from his wife's supervision for a short period, has a glorious time at a penny peep show in a booth. The picture shows what he sees in the peep show in a series of clever scenes. After several spicy glimpses his own wife is seen in the embrace of a fellow farmer, and in anger Farmer Jones proceeds to break up the show.

275 feet £6 17 6 (less 33 1/3 per cent.)

THE LOST HANDKERCHIEF.

The thrilling adventures of a young man whose handkerchief is, unknown to him, taken from his pocket by a mischievous brother. Seeking to recover his lost property he attacks everybody he sees and "goes over" them in search of it—venturing, among other places, into a laundry, where the high-spirited workwomen strip him and throw him in the boiler.

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For Full Descriptions, see "New Films and their Makers."

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The Attack on the Mail Carrier.

In this subject Rifle Bill employs his courage and cunning in the detection and capture of a band of desperadoes who have waylaid the prairie mail carrier, and relieved him of his bag of letters. The first scene shows the carrier mounting his horse at the stables, waving farewell, he sets out on a long journey across some lovely country. At a drinking shanty one of the bad characters of the locality who had seen the rider starting on his journey is seen imparting his knowledge to some fellows of similar character to himself. They ride off and waylay the horseman in some woods and after a long and very exciting chase he falls from his horse and the bags are taken from his saddle. While the robbers go off and bury the spoil on a hilltop (a very good view of a pretty countryside is given here) the wounded man recovers sufficiently to scramble into his saddle and arrives at the stables more dead than alive. Rifle Bill's assistance is solicited and he is soon on the track of the thieves who however, ambush and capture him and place him in a hollow tree which they proceed to blow up with dynamite. Bill is, too clever for them, however, emerges at the top of the the tree, shoots two of them and after a chase lassoes the third and makes him lead him to the place where the mail bags are concealed which he returns to the gratified mail rider.

Length 695 feet **Price £17 7 6 (less 33⅓%)**

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The Great Burns—Johnson Boxing Match, Sydney, N.S.W. for the World's Championship, December 26th.

Until the film describing the great contest arrives, interest will centre in our unique picture of both competitors in training. The methods of both champions are fully demonstrated in a most instructive series: Attack and Defence, Shadow Boxing, Sparring, Strength Tests, Muscle Posing, Gymnastics, etc.

No. 2313. Code "Johnson." Length 500 feet.

The Earthquake and Tidal Wave in Sicily,

DECEMBER 28th, 1908.

Views of the stricken neighbourhoods and of the towns as they appeared before destruction, Messina, Calabria, Catania, &c. More than usually attractive, rich in real depth and full of intellectual robustness, vivid in photographic quality and charming in the simplicity which presents world-renowned scenes and unfamiliar industries. The first prints of the invasion of this classic country by the kinematograph.

Scenic Sicily.

The Harbour of Catania, Mount Etna, Messina at Sunset, with the famous Straits and the Calabrian mountains, where the full force of the earthquake was felt. Religious Processions, Fetes, etc.

No. 2191. Code "Palermo." Length 500 feet.

Sicilian Types.

Vivid glimpses of typical Sicilian personalities and characteristics, thoroughly graphic and completely convincing. Local charities, open-air kitchens, transport, national games, many striking features of adult and youthful beauty.

No. 2190. Code "Type." Length 375 feet.

Ruins of Ancient Sicily.

Animated views of the olive plantations. Temples of Juno and Pollux. The mighty amphitheatre of the Coliseum. The crumbling edifice of the Greek Theatre. The Temple of Concord. etc., etc. No. 2193. Code "Sicily." Length 285 ft.

Sicilian Industries.

Of these industries, sulphur mining is paramount, and the grim realism of the whole process is convincingly reproduced. Fishing scenes follow, of intense and breezy interest, and the picturesque series is concluded by illustrations of decorative cart-building, rope-making, etc.

No. 2192. Code "Sulphur." Length 380 feet.

Tunny Fishing in Sicily.

A school of living, battling tunny, aggregating 150 tons; a mass of unwieldy creatures lashing the water into fury in their unavailing struggles to escape the encircling net. Each fish landed by the united efforts of six men. Scenes in the Fish Market and Customs House. A subject of great educational and entertaining interest.

No. 2189. Code "Epicure." Length 310 feet.

Following in Mother's Footsteps.

The best child film ever produced. Most attractive for every class and every age. A Christmas Film par excellence.

A boy of six and a girl of four enact the life of a married couple day by day from Sunday to Saturday. Wonderfully realistic and set with masterly care, this delightful and extremely humorous picture is one that will live and prove a most attractive permanent subject the world over.

No. 2305. Code "Walking." Length 465 feet.

State entry of H.E. The Viceroy of India into Lucknow,

November 19th, 1908.

Great Review of Troops by H.E. Lord Minto on the Grand Parade Ground, Lucknow, November 20th, 1908.

Entry of Lord Minto into Lucknow: A striking spectacular display. Native troops guarding the route. Body guards and escorts of notabilities. Grand review and march past of British and Native troops--Artillery, Cavalry and Infantry—in splendid alignment. A brilliant staff and a series of most imposing scenes.

No. 2312. Code "Viceroy." Length 350 feet.

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a couple of tickets. The kiddies do not travel far, alighting at the first station. At the house the empty nursery is soon discovered, for directly the nurse enters the room she notices the money-box. Rushing in to her master, she informs him, and both father and mother search the place for their children. Tearing down the street, they accost the policeman near the station, and when the distracted parents describe the children he remembers them and points to the railway. At the station the porter is still walking about in doubt as the enquirers rush at him and seek for information. All get safely in the train full of hopes for the safety of their children. The children meanwhile have not gone farther than the refreshment room. They sit on one of the marble tables and order all sorts of little delicacies. The next train entering one of the doors is flung open and out jump parents and nurse to attack the station master with questions. They are at once led to the buffet, where the truants are soon clasped fondly in the arms of their parents.

THE COTTON INDUSTRY.—The ploughing operations are carried out in Egypt. Bullocks harnessed to the plough turn over the ground and so make the first preparations for the cotton. The next scene shows the large expanse of furrows with a plentiful supply of cotton in each. Natives are at work further preparing the ground. An exceptional view is obtained of the natives going to work, as they have been photographed as they pass along the most interesting routes. Most of them travel on donkeys pretty well loaded up, while in the background, stand out against the sky the colossal pyramids. The water question has always been a life and death one in Egypt, and we see one of the means used to force a supply from the great river to the cotton fields. The ramboura is a sort of pump worked by two natives which forces the water into a groove hollowed out of the land in the required direction. The water is forced along at a good rate by this constant stream and forms a small estuary. In the open at the flowering of the cotton the view is indeed lovely; as far as the eye can see the plants are standing bold and straight with flowers in plenty. A close view is given us of the valuable plant and the flower shows up well against the dusky skin of the Egyptian holding it out for inspection. The fields next show the ripened view, and they look exquisite waving in the wind with the large lumps of white upon them. The planter and his customer walk round examining the crop and a bargain is soon fixed up. The native workers begin to spread over the field, gather the cotton and collect it all in the folds of their dresses. When they have got together as much as they can reasonably walk with they empty it on the ground, where it is put into sacks and carted away. The sacks are carried away to the ginneries where the process of sorting is done. The seed is removed and the cotton, packed in great bales, comes out once again and is taken away on trolleys for shipment to London.

UNEMPLOYED AND UNEMPLOYABLE.—A small crowd is gathered round a man mounted on a stool, listening patiently to his emphatic and declamatory speech. The harangue is disturbed, however, by a woman breaking through the crowd and seizing the speaker by the ear. She leads him home amidst the jeers of the bystanders. Taking him home his wife points out to him an advertisement, and he is sent off to answer it. The job is at a china shop and he is accepted after the usual preliminaries. Putting on an apron he is put in charge of the stall outside, and in clumsily reaching forward he sends the crockery crashing out into the roadway. His master rushes out and he is dismissed on the spot. Returning home he discovers the wife about to clean windows, and explains his dismissal. The good lady after scolding him tells him to set to work in her place, gives him a pail and leather and leaves him to his task. In carrying the pail up the steps he pushes it through one of the panes, and his wife rushes out in despair. He is out once again looking for work, and his next efforts are turned to carrying bags and parcels. A gentleman heavily laden is walking towards the station and our hero offers to relieve him. He is given the job but stumbles a good deal on the way, sitting down to rest again and again. The gentleman endeavours to urge him forward, but to no purpose as he will stop and rest. Ultimately they arrive at the station platform, but only as the train is leaving, the gentleman furious pushes the man down and picking up his articles dashes away. We next find the man hanging about the corner of the street—resting. While he stands there a thief, carrying the proceeds of a robbery, dashes from a side turning and glances around for a place to deposit the goods. He sees a policeman coming along on his track and gives the articles to the lounger and clears. As the bobby turns the corner he sees the unemployable with the goods and promptly arrests him. He is taken in at the station, and we see him at last very busily working

WALTER TYLER LTD

RIFLE BILL'S popularity already, we understand, bids fair to altogether overshadow even that of Nick Carter. Messrs. Tyler inform us that the first series was an enormous success and, as was the case with Nick Carter, many buyers were so struck with it that they placed orders for the later series without seeing them. The second subject, which has the title THE ATTACK ON THE MAIL CARRIER admirably presents the atmosphere of the Wild West, and abounds in most dramatic scenes enacted in particularly striking scenery. Briefly the story is one of three "hard nuts" who waylaid a mail rider, drag him from his horse and make off with his bags of letters and parcels. Befor the rider is overcome, a clever representation is given of a running fight and the final fall from the horse is very daring. The thieves bury their booty and their victim manages to climb on to his horse's back and ride to the stable, where Rifle Bill's aid is enlisted. The latter is soon on the trail of the thieves and the best scenes of the subject show how he is ambushed and dragged from his horse and confined in a hollow tree trunk which the thieves blow up with dynamite. The hero emerges at the top of the tree and shoots two of the rogues and, mounting his horse, pursues the other, lassoes him and forcing him to show where the bags are buried, afterwards leads him captive back to the town.

Tyler's have also two good English comedy subjects. WHAT FARMER JONES SAW AT THE PICTURE SHOW is a story of a hen-pecked countryman who escapes from his wife and spends his pence at a peepshow in the fairground. A masking arrangement enables us to inspect the piquant scenes which he sees. The last scene reveals Mrs. Jones in the arms of another person and Jones in his anger proceeds to smash up the show, in which he is assisted by Mrs. Jones who turns up at that moment.

THE LOST HANDKERCHIEF opens with a mischievous youngster taking the handkerchief from his elder brother's pocket. The latter does not see the theft, but missing his handkerchief sets out in a wild endeavour to recover it. Every wayfarer he sees is attacked and searched—a nursemaid has her charge taken from its pram and with its clothes hauled into the mud, a woman hanging up clothes has them torn down for a minute inspection and at last the desperate man finds his way into a laundry. Here he gets into hot water, both in the literal and the figurative sense, for after rough treatment at the hands of the washerwomen he is seized bodily and thrown into the copper, being afterwards turned into the street in very scanty garb indeed. After all these adventures the hero returns home to find the real thief painting a grotesque face on the missing handkerchief.

Our Navy and Our Army at the Polytechnic was packed out and hundreds turned away both on Boxing-Day and the Monday, and the booking throughout the week has been fast and furious, outside boards containing the notices 1s. seats full, 2s. seats full, 3s. seats full, 4s. seats full, HOUSE FULL. By the way, is there any other English kinematograph show that charges 3s. and 4s. and gets it? Here Mr. Alfred West seems to hold his own. As one of the audience I watched with considerable interest how it is Mr. Alfred West keeps his hold on the public. The audience were fully prepared to see pictures they knew could not be seen elsewhere, and those pictures of naval and military interest, dramatic, patriotic, and amusing; in the latter one film in particular brought down the house. The audience fairly yelled with laughter; it was a party of bluejackets having their first essay at roller skating. The remarks they made and the way they flopped about thoroughly enjoying themselves in a most hilarious manner sent a breezy, happy feeling right through everyone. What O! stand by! steady, hard a port! bump! full speed ahead, a foul, more bumps, and so the film runs merrily along and is rewarded with great appreciation from the crowded audience. Certainly two hours with Our Navy and Army is two hours well spent, and small wonder it is such a success.

Latest Productions.

Williamson & Co.
27 Cecil Court, W.C.

The Minstrel	630 feet
The Rent Collector	360 ,,
Countryman's Day in Town	350 ,,
Sorcerer's Hoard	610 ,,
Hunting the Sword Fish	265 ,,
Electrical Safe	312 ,,

Hepworth.
17, Cecil Court, W.C.

*Runaway Kids	475 ,,
*Cotton Industry	425 ,,
Unemployed and Unemployable	225 ,,
The Detectives' Ruse	300 ,,
To the Custody of the Father	450 ,,
Unlucky Bridegroom	150 ,,
The Fickle Husband and the boy	500 ,,
An Enemy in the Camp	175 ,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

*The Earthquake Regions of Sicily	395 ,,
*In Beautiful Hungary	445 ,,
Harvesting the Wine Crop	449 ,,
Jessica's First Prayer	490 ,,
The Waif's Christmas	320 ,,
For an Old Love's Sake	400 ,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

*Major Richardson's Bloodhounds	526 ,,
A Broken Vow	873 ,,
Lightning Tours	550 ,,
The Old, Old Story	440 ,,
Why Should There Be War	553 ,,
*Beautiful Waterfalls	— ,,
The Sloshton Quartette	518 ,,
The Incendiary	670 ,,
BIOGRAPH FILMS	
The Valet's Wife	508 ,,
Money Mad	684 ,,

Urban-Eclipse.
Urbanora House, Wardour Street, W.

Burns and Johnson Training	— ,,
*Messina, Catania, etc.	— ,,
Following in Mother's Footsteps	465 ,,
Viceroy's Entry into Lucknow	350 ,,
American's Record Trip	420 ,,
American Fleet at Sydney	170 ,,
Civilising the Young Savage	325 ,,
The Spider and the Fly	170 ,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

Rifle Bill (Eclair)—2	
*The Attack on the Mail Carrier	695 ,,
What Farmer Jones saw at the Picture Show	275 ,,
*The Lost Handkerchief	420 ,,
London in Ten Minutes	580 ,,
Rifle Bill, (Eclair)—King of the Prairies, 1	710 ,,
The Pifferaro (Eclair)	595 ,,

R. W. Paul
33 Leicester Square, W.C.

Lobster Fishing	212 feet
Village Life	345 ,,
Lobster Fishing	212 ,,
With Rod and Fly	310 ,,

Precision Film Co.
Whipps Cross Road, Leytonstone.

A Modern Grace Darling	690

Vitagraph Co. of America.
25 Cecil Court, W.C.

*Antony and Cleopatra	995 ,,
*Barbara Fritchie	—
*Yen Yensen	—
Slumberland	590 ,,
Mummer's Daughter	700 ,,
House Cleaning Days	292 ,,
Stagestruck Daughter	693 ,,
The Renunciation	376 ,,

Rosie Film Co.
"Wrencote," High Street, Croydon.

What William Did	470 ,,
Percy Wanted a Moustache	440 ,,

Nordisk.
18 Cecil Court, W.C.

*Sweep's Birthday Dream	570 ,,
*Lake Constance	384 ,,
Wild Man from Borneo	449 ,,
Wise Man's Ring	540 ,,
Drilling of Dromedaries	312 ,,

Kineto, Ltd.
48 Rupert Street, W.

*How Jack Johnson Trains	315 ,,
Bergen Railway and Rotary Snow Plough	410 ,,

Lux.
R. Prieur, 68 Basinghall Street, E.C.

Reward of Santa Claus	436 ,,
Bundle of Mischief	388 ,,
Oyster Fishing	405 ,,
Five Minutes' Interview	491 ,,
Louis XVII.	642 ,,
Little Violinist	801 ,,

Sheffield Photo Co.
95 Norfolk Street, Sheffield.

An Indian's Romance	675 feet
What Willie Did	560 ,,
The Artful Tramps	550 ,,
Father's First Baby	400 ,,
English Flower Culture	312 ,,

London Cinematograph Co.
154, Charing Cross Road, W.C.

The Next of Kin	655 ,,
Molasse Robbery	341 ,,
Medal of Honour	390 ,,
Two Tough Kids	315 ,,

Cricks and Martin.
London Road, Mitcham, Surrey.

Traitor to His King	780 ,,
The Phantom Ship	490 ,,
Brave Children	430 ,,
The Somnambulist's Crime	— ,,

Safety Bioscope Co.
102, Parkhill Road, Haverstock Hill, N.W

Little Flower Girl	620 ,,
Mother-in-Law's Bust	—
Second Hand Furniture for Sale	651 ,,
Human Wheel	351 ,,

Edison Manufacturing Co.
100 Victoria Road, Willesden, N.W.

*Tale the Licker Told	870 ,,
*The Angel Child	850 ,,
Lord Feathertop	980 ,,
Miss Sherlock Holmes	625 ,,
The Old Maids' Temperance Club	335 ,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

The Gordon-Bennett Race	394 ,,
Mr. Hopkins in the Alps	584 ,,
Electric Magnetic Cable Exhibition	604 ,,

Clarendon Film Co.
Clarendon Road, Croydon.

The Old Favourite	253 ,,
Ib and Little Christina	590 ,,
Martyrdom of Thomas à Becket	— ,,
Man in the Moon	970 ,,
The Tempest	765 ,,
Puritan Maid and the Royalist Refugee	610 ,,

Star Film Co.
Rupert Court, Rupert Street, W.

The Full Moon	180 ,,
Her Fairy Prince	956 ,,
Jewel of a Servant	503 ,,
The Master of Mystery	587 ,,
The Marvellous Fountain	600 ,,
Fantastical Airship	204 ,,

For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.

CLARENDON FILM.

Recent Successes

When the Man in the Moon seeks a Wife. A remarkable trick film subject. 970 feet.

Thomas a Becket's Martyrdom. Special publication for Sunday Shows. 405 feet.

Ib and Little Christina. By Hans Andersen. A delightful Fairy Story. 590 feet.

New subjects each week. Elaborate staging, beautiful quality, accurate lengths. Write for full particulars, and let us have your address each week.

The description of our subject for next week is as follows :—

The Old Favourite and the Ugly Golliwog.

The scene is laid on Christmas Eve, and Dorothy having put her old favourite, best of all dolls, safely to bed, and been safely put to bed herself, falls fast asleep. Father Christmas makes his appearance in the form of Dorothy's father and mother, who enter on tip toe and with the greatest care place presents about the room so that their little darling may find them when she wakes. They very thoughtlessly remove the old favourite from her accustomed couch of repose, and place her on the floor, putting a new and very ugly golliwog in her place. No sooner are they gone than the old doll is seen to get slowly up and having pulled the ugly golliwog out of the bed by his feet, and stood him up by pulling his nose, she chases him round and round the bed, finally overtaking him near a chair she upsets this smack on the top of him. The crash awakens Dorothy, and the nurse is also attracted by the noise. Dorothy is packed back into bed with both the toys, and in a final scene we see her making friends all round. A very pretty picture, suitable for children of all ages from 6 years to 60. **Number 191.** **Length about 250 feet.** **Price**

The subject is produced with a special lighting throughout most of the length, which with our staining gives the effect of the room being lit only by the flames from the fire.

Write for full particulars to

Telegrams—Cinemat, Croydon

CLARENDON FILM CO., Clarendon Road, CROYDON.

Telephone—155 Croydon

Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

The U.S.A. Pictures at the Star Hall, Prudhoe Street, Newcastle, report continually increasing houses at each of the two performances given nightly.

The Premier Pictures under Mr. J. Duckworth's management at the Central Hall, Colne, include for the current week Ingomar, Gentleman's Son, Trip on the Rhodesian Railway, Ma-in-Law Beats the Record, What a Fine Picture and others. Mr. Duckworth also gave a special exhibition on Monday at the Municipal Hall.

Stoll's Panopticon, Cardiff, under the expert management of Mr. A. Tetlow, continues to maintain its position as the leading amusement resort of the town. Christmas week saw a specially good selection of films and artistes employed, among the former being After Many Years, Man of Many Falls, Paris, Christmas Eve Dream, Trials of an Ardent Lover, Valet's Wife, and Little Violinist.

The New Century Pictures opened at the Grand Assembly Rooms, New Briggate, Leeds, just in time for the holidays, their initial programme including Christmas From Birth of Christ to the Twentieth Century, Tale of the Revolution, Trip Through Venice, and His First Chemistry Experiment. There were also some good variety turns here.

The London Animated Picture Company have been featuring the Passion Play at the Town Hall, Newcastle, during the holidays. The same company has also been playing to good houses at the Bradford Mechanics' Institute, where the Hackenschmidt and Rogers wrestling contest has been featured in addition to Faust and numerous comics.

One of the chief Christmas attractions of Birmingham was Mr. Walter Jeffs' New Century Picture Entertainment in the Temperance Hall. As always with this discriminating showman, there were a good number of the most recently issued travel pictures in the bill, among them being the Quebec Tercentenary. Ali Baba provided the necessary Christmas flavour and The Origin of the Serpentine and numerous comics helped to diversify the list.

The Galograph Pictures have been doing good business at the Winter Hall, Leamington, with chronophone selections by Ben Davies, Harry Lauder and others, and numerous films—among the latter being Law of Honour, French Guardsman's Bride, Snatched From a Terrible Death, Sausage Fruit, Troublesome Theft, Jones and the Lamp-post, Each in His Turn, Lottery Ticket, Pretty Girl Farmer, Baby and the Ne'er-do-Well, and Niagara Falls in Winter.

The Palace, Bristol (Chairman and Managing Director Mr Alfred Moul, Manager, Mr. Horace Livermore). A daily "picture hour" is given at this popular place of amusement, among the films for the present week being Through the Riviera in a Motor Car, Misdeeds with a Sack of Coal, Farmer Jones Goes Marketing, Those India Rubber Shoes, When Other Lips and A Pinch of Snuff. The pictures are changed completely each week.

Mr. Herbert Rogers, the well-known elocutionist, is now in his twelfth week as a living picture entertainer at the Palace and Hippodrome, Staveley, and reports "big business." This week's films include Nick Carter, Three Maiden Ladies and a Bull, The Gold Prospectors and Soap in His Eyes, George Battle, actor vocalist, also appears in the song scena "Old and Grey." W. T. Burgess & Co. have also been specially engaged to present the dramatic episode "Found Faithful."

The Picture Hall, Middleboro' (Lessee and Manager Mr. T. Thompson). A very fine holiday programme is presented by the A1 Pictures this week, the headliners being Football Hero, Smuggler's Daughter, Pierrette's Talisman, while among the other films on the bill are Little Hero, New Century Thieves, A Boating Party, The Wrong Medicine, Calorific Chest Protector, Home, Sweet Home and Dismissed Workman.

Liverpool has been well served with picture shows recently. Mr. Sidney Carter at the Picture Hall, Mount Pleasant, featured Our Indian Empire and The Curate's Honeymoon among many other films of good quality last week and was rewarded by uniformly good attendances At the Picton Hall the Mexican Bioscope Company, under the management of Mr. Richard Forshaw, in addition to a number of varieties, featured Comedy in Black and White, Fight for Honour, Sherlock Holmes, Heard on the 'Phone, Father's Holiday, His Wedding Morn, For a Little Lady's Sake, and The Prize Camel.

Mr. William Coutts sends the customary well printed bills for his two picture enterprises in Swansea, the Shaftesbury Hall and the People's Palace. At the former the bill includes Blue Beard, Arabian Legend, Little Prison Girl, Mohawk's Revenge, Wanted a Son-in-Law On Trial, Wife's Jealousy, Artful Dodger, Army and Navy Boxing Championship, Countryman's Day in Town, Dream of Toyland and Hercules, the Athlete. Songs, some of them illustrated by lides, are rendered by Miss Beatrice Maurice, Mr. John Stephens and Mr. Tom Jones. At the Palace the headliner is The 10·40 Express, supported by the following other films Devil's Grip, Lonely Gentleman, Wife's Jealously, Christmas in a Poor Family, Artful Dodger, and Nancy, the Burglar's Daughter. Miss Maggie Lewis and Mr. Andrew Bell are the illustrated songsters and gramophone selections are also given at intervals.

Mr. Dove Paterson's pictures at the Gaiety, Aberdeen, for the present week include a Sicilian Adventure, Polly's Excursion, Shocking Shocks and American Days. The Warwick Cinephone makes a much appreciated appearance in "O! O! Antonio" and "Love Me and the World is Mine." Miss Hettie Macintosh, Master George Hendry, Miss Jessie Dudgeon and Miss Cissie Bremmer, are popular contributors to the variety part of the programme, while Mr. Dove Paterson conducts the inevitable pictorial trip—this time to the Franco-British Exhibition. Mr. Paterson announces a grand New Year exhibition on Friday and Saturday of this week in the Stewart Hall when in addition to a list of films made up of the most successful series shown at the Gaiety, Mr. Dan Williams, Miss Hettie Mackintosh, Master Hendry and Miss Dudgeon will appear. Mr. Dove Paterson's pictures were one of the most popular features of a recent concert in the Music Hall in aid of the unemployed of the town.

Sunderland continues to maintain its leading position among North Country towns supporting picture shows. In addition to the ever popular Pavilion, the Wheatsheaf Hall, the Villette Hall, and the Victoria Hall have all 'verted to pictures. The Christmas programme of the Villette Hall included In the Land of Gold Mines, Daniel Boone, How the Dodger Mealed, Nick Carter (No. 2), Prehistoric Man, Ticket for Two, Driven by Hunger, Musical Policeman, and His Majesty Travels Incog. At the Wheatsheaf in addition to the seasonable Ali Baba, the subjects included Franco-British Exhibition, Animated Newspaper, Back From the Grave and many others. The chief features at the Victoria Hall were Sleeping Beauty, Italian Naval Manœuvres, Stolen Plans, Sunshine After Storm, What a Fine Picture, Energetic Woman, Water Carrier, There was a Row, and Mrs. Bonney's Suitors. This hall also featured illustrated songs.

Panic Averted.

On Monday night at York Minster Hall, Philpot Street, Commercial Road, E., a bioscope operating box and contents were damaged by fire. A man named Alfred Gould (34), was burned on the left hand. There was a fairly large audience, the members of which had paid 1d. and 2d. each for admission. The kinematograph was enclosed in an iron box. When the film caught fire the manager announced that the performance was over, and the audience quietly walked out. Some of the audience could see smoke and flames in the box but many of them did not suspect that there was a fire until they were out in the street, and heard of it there. The fire brigade was called when the flames broke out, but their services were not required.

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Telegrams: "Filmograph, London."

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The ARTOGRAPH sends a **NEW YEAR'S GREETING TO ITS CUSTOMERS** spread over the globe; this will meet the eye of many in France, Germany, Belgium, Italy, Turkey, Russia, Sweden, India, United States, Phillipine Islands, Chili, New Zealand, Australasia—not forgetting Scotland, Ireland and Wales and our Friends at Home.

NOW, MAKE IT A POINT TO CALL WHEN IN TOWN.

We wish you a Busy, Happy, and a Prosperous New Year, as we are hoping to have ourselves.

Yours truly, THE ARTOGRAPH.

Second-hand Films

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Central Film Exchange,
8, New Compton Street, W.C.
Telephone: 834 City.
Telegraphic Address: "Filmograph, London.

The London Clearing House for Films.

Films at ½d. per ft.

Four little Hooligans	476
Daring hold up in California	470
Indian snake charmer	400
Quick Lunch Selkirk	400
Coronation of the King of Norway	330
Football final	450
English Flower Culture	350
Portugal Funeral	500
Bucanneers	300
Rich for a day	400
Soldiers Return	185
Home made beer	285
John Bull and the open door	275
Joining the Army,	160
A Poultry Farm	250
Boar Hunt	300
Ireland	200
Vesuvius eruption	501
Funeral of Campbell Bannerman	300
Waterfalls	120
Emigrants leaving Liverpool	400

Films at 1d. per ft.

They would play cards	860
Apple of discord	240
The Derby 1908	620
Coal Mining	495
Where there's a will there's a way	—
The Prospector	770
Clever Doctor	460
? Motorist	205
The Pupil Teacher	500
Traced by a laundry mark	500
Merry Jim and Copper	250
Drunken Motor cyclist	250
Switzerland to Nice	300
Modern William Tell	130
Puzzle Maniac	300
Sealed Lips	300
A ride through Lisbon	300
The Poacher	450
How a burglar feels,	98
King planting an oak tree	70
Grand Prix Motor Races	450
The chief's revenge	275
All's well that ends well	215
Romance of twopenny tube	306
Enchanted bonnet shop	133
Gipsy life	190
Saved by pillar box	240
Henpecked husband	224
Betrayed	420
Iron and Steel Industry	800
My lady's revenge	520
Mixed Bags	400
Doings of a poodle	495
Gem of a slavey	500
Nomads	375
Arabian Dagger	460
A Jewel Casket	540
Swans on the Thames	200
The Tomboys,	
Indian Cowboys, new	210
The Pirates, new	
A fascinating game	220

Films at 1½d. per ft.

Captain's wives	590

New Brand films at 1½d. per ft.

The Devils Bargain	530
A day's Holiday	495
May and December	245
Dogs Breach of promise	150
Illustrated Songs	200
2 The Stolen Bridle	120
Twin brother's joke	600
Arabian Dagger	460
The Mechanical Statue	450
The Kitchen maids dream	400
Afraid of Microbes	379
2 Cheekiest Man on Earth	275
Master as general	297
2 Lost Honour	609
2 Rheumatism	359
2 Mr. Drawee	410
Ihles and Antonio	252
Acrobats	213
Curates holiday	175

New Brand films at 2d.

Airship Thieves	248
Doings of a Maniac	284
Catholic Eucharistic Procession London	219
The Fortune	495
Will he overtake them?	412
Suffragettes	300
Ghost Story	230
Dumb Sagacity	415

New films at 3 per ft.

Black Witch	330
Lien Hunt	705
Sports of the world	599

New Showroom at 3d. per ft

Blue Beard	740
Flower of Youth	340

List of coloured Films.

Steel Industry Cruesot's Iron works	400	2
Cigar Box		4
Jesus and Mary	40	1
From Bagdad, new	433	2
Bathing Scene	50	1

Brand New Films,

That Mother-in-law is a bore	445	2d
Adventuress	905	3
Bewitched Son-in-Law	297	2
Brittons Promise,	890	3
A Champion all the same	412	2
A Cruel Joke	610	2
For a Flower	346	2
Funny Face Competition	314	2
The Hostage	626	3
Innkeepers wife	445	2
Master as General	297	2
Mummy	346	2
Red Tapism	314	2
A Slave's Hate	412	2
Shipowners Daughter	990	3
Suspicious Husband	396	2

50,000 brand new films absolutely, in stock from ½d. to 4d. 50,000 second-hand from ½d. to 2d. per ft.

To Showmen:—We are open from Mondays to Fridays, 10 a.m. to 5 p.m. (Any other time by special appointment).

We have 3 Showrooms, and are using 3 different kinds of machines, so it will pay you to give us a call if you are changing your old machine, or buying another.

We are announcing this fact as a lot of our Foreign and Provincial customers seeing our regular list in the Kinematograph Weekly, think we are second-hand dealers only; but this is only one department. We put any second-hand film on the screen for your inspection, from 1d. per foot upwards—for list, see the Kinematograph Weekly. **Cash with order ensures prompt attention.** We prefer you to call. Don't forget when you come to London, to look us up—we will save you money.

Should you require any film not listed, enquiries solicited. A few thousand films at £1. per thousand. (On spools 2/6 per thousand extra). **Cash with order or please call.**

Customers ordering films from list would oblige by giving a much larger selection than required to prevent disappointment, as our turn-over is quick.

It will pay you to call on the

ARTOGRAPH

Telephone 831 City or Wire Filmograph, London.

Some Novelties at Butcher's.

Quite a large part of the considerable space available at Messrs. W. Butcher and Sons' fine premises, Camera House, Farringdon Avenue, is now devoted to one or other branches of the film business. In addition to their hire department, which has made great strides during the last twelve months, Messrs. Butcher deal very largely in projectors of their own make, while it is needless to say the lantern trade is well maintained.

A WEEKLY representative spent an interesting afternoon recently at the firm's headquarters in the company of Mr. F. W. Baker, who has been in charge now for some twelve months past. Mr. Baker was previously engaged at the Empire Theatre and still earlier, in the first days of the trade, was a member of the staff of the old Biograph Company whose pictures made such a sensation when displayed at the Palace Theatre.

The No. 2 Model Empire Cinematograph is Butcher's most important apparatus, and for 1909 a surprising number of improvements have been effected in a machine already regarded as one of the most efficient and up-to-date on the market. These improvements include a novel form of shutter in which the opaque blade is fixed as usual in the front of the lense and the violet blade between the lenses. The effect of this is that the violet shutter does not throw the picture out of focus. A good deal of experiments were indulged in before it was finally adopted. Another improvement affects the gate, the trap having been modified in the latest machine. Only one picture space can be fired at the worst, an air chamber being arranged at the back so that the smoke from the burning picture stifles the flames. The machine is also fitted with a safety shutter which is actuated by the film breaking instead of by the operator ceasing to turn a handle. The most important improvement in the lantern body is that the condensers are mounted outside the body in an improved manner, by which they can be immediately removed in case of a breakage by means of a specially fitted handle and new ones replaced. Butcher's also supply a special rewinder which can be fitted in place of the top spool arm. The arms fold up for packing purposes and the slide-over lantern body is retained.

The No. 1, the lighter machine specially intended for the use of the travelling showman, is for the first time fitted with an automatic shutter on the gyroscopic principle. The machine can be had with or without this safety shutter, which can, if necessary, be easily added to the machine at any later time. The shutter can, if necessary, be fixed up before projecting in order that a correct focus may be obtained, but while the machine is in use it is automatic as already stated. A novelty has been introduced in the packing case. Usually these boxes are secured by means of a padlock and many a showman can tell of the trouble he has had away from home when the key has been missing. These Butcher boxes are arranged with a lock which can be opened by any railway carriage key or even by a screw driver.

Among new apparatus of a minor character Butcher's have an injector jet which they have patented. Film winders can be supplied in five different kinds, the pick of them being, perhaps, the No. 2, a double table rewinder. A special line is a pocket film winder with a spring bar.

Turning to arc lamps Messrs. Butcher have five different models ranging in price from 50s. to 6 guineas. These with the majority of other kinematograph apparatus are made at Messrs. Butcher's own works at Blackheath. They have a large export trade and send many machines to Germany and the colonies.

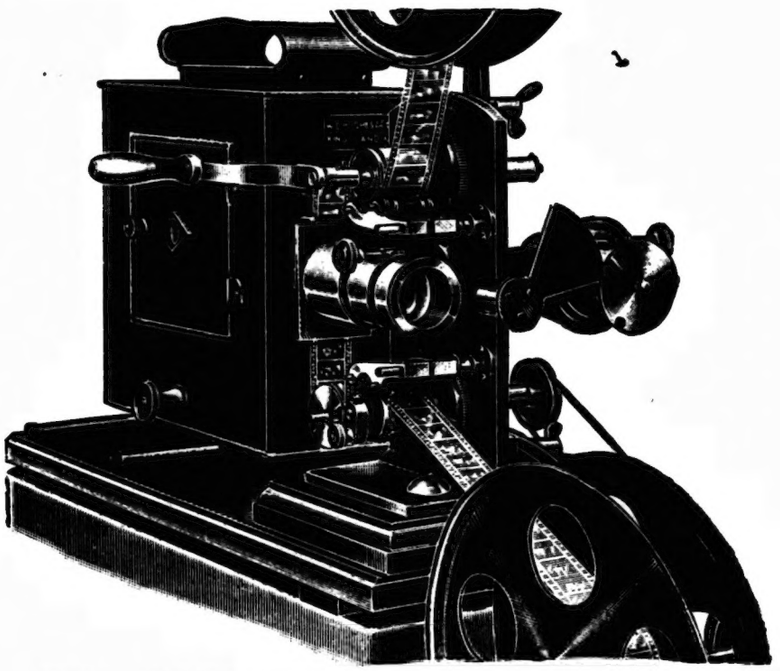
The firm have another novelty which should particularly recommend itself to those desiring to use the lantern for advertising purposes. In this, by means of a clever device, slides are automatically fed into the lantern for exhibition at any speed required. A self-feeding arc lamp is supplied so that one may place the required number of slides in the magazine switch on the light and leave the apparatus to itself, confident that it will continue to display the slides in the required order until the current is switched off.

We shall give a more detailed account or Messrs. Butcher's living picture department at an early date, meanwhile showmen may be confidently advised to get in touch with the firm.

Safety of Shows.

At the Surveyors' Institute last week a tribunal of appeal sat again under the chairmanship of Mr. Hudson to consider the case of a pastimes company who desired to convert a building in Aldgate to a place of entertainment. When re-arranged the building is to be devoted to kinematograph exhibitions, with side shows, and there will be accommodation for 3,000 persons. The question before the tribunal was the approval of modified plans, particularly in respect of the exits, so as to ensure the safety of the public. Among the witnesses was Mr. S. Gamble, the second officer in command of the London Fire Brigade. He did not think the premises were suitable for conversion into a place of public entertainment, and in his opinion the exits were insufficient. Dealing with the danger from fire or panic in a building where a large audience were assembled, Mr. Gamble, as an illustration, said that if a lady fanited or a difference of opinion took place between two persons those on the other side of the hall would probably come to see what it was and cause a crush.

The Greatest Value ever offered in a sound machine
The pinnacle of cheapness and quality.



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Second-hand Films.

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60, New Road, Grays, Essex.
BARGAIN FILMS FROM HIRE DEPT.

Funeral, King of Sweden, new	325	10	0
Boat Race 1907, new	248	10	6
Santos Dumont's hydroplane	185	7	6
Panorama of San Francisco	570	1 3	6
The persevering lover, comic	925	1 18	0
Terrible Ted, comic, damaged	700	1 0	0
Caught by wireless, sensational, slight damage	970	2 0	0
Making a newspaper, War Cry	780	1 12	6
Little blind girl, tinted	445	1 17	0
Fox hunting	670	2 16	6
Fairy Godmother, new	140	11	8
Bathing not allowed, new comic	125	10	5
Winning the gloves, new, comic	65	5	5
Oh! What a surprise, new comic	100	8	4
Quarrelsome neighbours, new, comic	120	10	0
Boat Race, 1908, new	187	15	7
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